



Vol. 1 No. 4 Price — \$1.25

FOCUS on...

Sin-ema

The Cinema

FOR THE MATURE READER

Hollywood . . . New York . . . Rome . . . Paris . . . London . . .



ACME

Nudity . . .



Sex . . .



Perversion . . .

Violence . . .



FOCUS-ON

"SIN AND

THE CINEMA"

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FALL ISSUE 1964

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"SIN AND THE CINEMA"

Movies have always dealt with the joys of forbidden love—in one form or another!

By Carlson Wade

WHEN bearded Jones C. Rice planted his fullsome lips upon the pink cheek of Mey Erwin in *The Kiss*, filmgoers everywhere voiced the perils of declining morals. This was in 1896. The movie kiss is as old as the movies but back in those days, movies were brand new and sex on celluloid was notoriously shocking. A kiss was looked upon with the horrors of actual intimacies. But art prevailed. It took many decades of intensive planning to place the motion picture in the realm of art.

Art has always illustrated the love life of its time, whether it was free, sadistic, ascetic or nakedly sensual. Since the motion picture is a work of art, should it not be given the same free reign? This debate is explosive and has raged ever since the first movie kiss appeared on flickering celluloid back in 1896.

If artistic sex is often regarded as erotic, just where must the line be drawn? Real life, depicted on film, can often be quite shocking to the timid and suggestive to the bold. At first glance, eroticism may involve two bodies displayed or utilized in sensual overtones—kissing, fondling, hugging, posing, etc. But to a fetishist, eroticism is centered around shoes, silken undies worn by a girl, handkerchiefs, brassieres, etc. The famed Magnus Hirschfield would interpret eroticism as such: "On the wedding night his virility failed him until he hit upon the idea of imagining his wife as an old woman with a nightcap!" Further, "A pervert in Berlin cut off the tails of 24 horses in a single night." Truly, these are forms of sensual eroticism which, if depicted on film, might create an uproar—except to those who find such fetishes quite stimulating.

Brigitte Bardot is another sample of eroticism which is conveyed by her well rounded bosom, her saucy lips, her perpetual pout and swinging pony tail.



THE CINEMA

Some flashes of nudity add to the appeal. A lone dissenter was noted Simone deBeauvoir, author of *The Second Sex* who declared that those who found B.B. attractive were surrendering to fads—these fads, stated Simone, were deliberately invented by the decadent French intellectuals as a way of concealing their “smut-hound propensities.” An English commentator waxed furious at this remark and demanded to know what was wrong with that fine old English monosyllable “lust.” Exactly, demanded this Englishman, what was different between eroticism and lust?

In common usage “lust” implies a base physical frenzy and is a sensuous appetite regarded as sinful; animal desire for sexual indulgence, lascivious passion. As for “eroticism,” it is defined initially as sexual desire that is an expression of the soul. Well, maybe there is a difference if you look at it that way.

SEX OR ART?

If sex were divorced from art (and this includes the motion picture which is an expression of art), there might not be any art! Under

these conditions, eroticism is a part of life that cannot be squelched and must be portrayed in artistic endeavors since art is also a reflection of life. Critic Max-Pol Fouchet, writing in *Arts*, tells about Indian art which he regards as eroticism but also as an expression of the sacred.

“The West has taken the habit of distinguishing, even separating, religious from profane art, and it customarily considers the work of art as a purely aesthetic manifestation. Hindu art is protected from such a dichotomy; there is neither sacred nor profane because Indian life and its various forms are part of a hierarchy dominated and ordered by a Supreme Law.

“Must we always evade the realism of Hindu erotic art in order to consider only its symbolic significance? Or rather: is it always only the symbol of spiritual conceptions and unions? It seems preferable to establish a distinction between works whose formal charms propose an image of Salvation and those where it would be difficult if not impossible to see anything

other than a representation of the earthiest pleasures. . . .

“Now let us turn to the bas-relief which ornaments the platform of the temple of Lakshmana. Where now are the harmony, and serene detachment, even elegance, characterizing the former work? Instead, from left to right we behold a succession of scenes whose eroticism is exposed in all its crudity. Coitus, sodomisation, fellation, caresses, touches, constitute a frieze of sensual joy, a repertoire of postures, a processional orgy, an orgiastic Triumph.

“Sensuality becomes yet more marked when we pass from the gods to creatures of a semi- or quasi-divine order. For example, what are we to make of the Ap-saras? Those feminine figures, constantly recurring in Indian statuary, represent the seraglio of India’s Paradise. . . .

“For we who are strangers to the religion of India, these images may speak the natural language of sensuality. We need not be ashamed of accepting them as manifestations of profane love. Let us not hesitate

“Eroticism is a part of life that cannot be squelched.



in seeing the Apsaras a reflection of our desires. Without doubt, eroticism is, through the paths of art, a search for the absolute."

Love becomes a personification of eroticism and perhaps its most tender, most intimate, most powerful ultimate expression. This love may be for a member of the opposite sex, for art, for an idea, or worship. It is undeniable that the feeling of eroticism precedes that of love when we meet a person to whom we feel attracted.

Since people cannot survive without love or art and since many of them cannot get the real thing, they may try to satisfy themselves with substitutes. Some counterfeits include moral indignation, voyeurism, fetishism, pornography, maltreatment of children, maltreatment of those beneath us, violence, medieval tortures and whatever the denied mind can conjure up in fanciful illusions.

A most popular substitute for art and/or love and/or sex is that of the motion picture or entertainment. As such, the entertainment movie must, of necessity, concern

itself with sex; this may be done in harmonious agreement with the blue noses and censors. At times, censorship may be so severe that movie makers become clever geniuses at making circumlocutions or substitutes which are even more erotic than the real thing!

SYMBOLS OF SEX

Western nations inherited the idea of love from earlier cultures which had laws about monogamy and so forth. This means that each person has his one and only partner who is true and faithful even to the point of death! This point of view is defended in the United States—the nation which leads the world in divorces where 1 out of every 4 marriages will end in a break-up. Somebody must be cheating! Nevertheless, the puritan fear of sexual promiscuity lives on in the U.S.A. Furthermore, this puritanism states that pure love is angelic and above sensuality; sexuality is tossed down into the basement with crime, desire, sin and violence. But you still have the instinct to indulge in a bit of sexuality. The motion picture offers

such an opportunity in your own little darkened dream world.

It is sheer heaven to desire a Marilyn Monroe on the screen as a vamp and at the same time call her a cheap hussy! The symbol of the vamp is used to spice up the urge to get married. During prohibition, American films were drenched with the gangster theme and his vamp who was a stool pigeon in basement night clubs and speakeasies. Sexuality was interpreted in the form of violence and crime. Freudians maintained that the man who carried a gun in his side pocket, used it symbolically.

Harry Schein, noted critic, writing in *Shots In The Dark*, observes, "The gun of the westerns is of course a classical penis-symbol. In a long series of movies the weapon itself is at the center of the action. He who owns the weapon is unconquerable. To own the weapon is more important than owning the woman. The good men are the rightful owners, the bad ones try to steal their potency.

"The gun is irresistible. It is firm and long and fired from the hip. It

It has always been regarded as essential to the films."



THE CINEMA

is very important how you get it out. Bad men get it out too often, but too slowly. Like Casanova they shoot in all directions without hitting anything. The hero who defends his family and home gets his weapon out quickly. He shoots rarely but never misses. As an upholder of society he cannot be promiscuous. There must be a result from every shot. A strong man can fire six shots without re-loading."

Now, if that is not male sex symbolism, what is? Perhaps the popularity of crime and western gun-toting films may be traced to this subconscious symbolism.

Girls are also regarded as symbols of impotence, sterile items of luxury, degraded hindrances. Crime is the substitute for love. Marriage has become desexualized and enjoyment is left to the vamp and girl who has lost her virtues and was never any happier!

Decent women reared their heads; they had competition. What to do? They started flocking to the films and studied the way the celluloid vamps carried on and won the handsome lovers. The screen's bad girl had exciting qualities; she

haunted sinister places. She danced in extremely provocative ways. She was completely promiscuous. She wore low-cut dresses to exaggerate, emphasize and expose her feminine charms. She is regarded by her movie hero as a means of pleasure but not worthy of true (marriage kind) love.

To satisfy the censors, the vamp does not always win the movie hero—but she certainly has herself a real ball while losing him! This helps satisfy the cult of virginity. At the same time, it helps assuage feelings of impotence on the part of the men in the audience.

The man in the audience who had a bit of the "decent" virtue, was satisfied that the screen hero won the virgin. Undoubtedly the man would like to bed down with the screen vamp who is willing and eager but he is hampered by a Freudian fear of impotence. Will he perform as well as the vamp is used to? To avoid the risk of being insulted about his manhood, the man will settle for the virgin. She has no basis of comparison. She will think his performance unique. In fact, she doesn't even know any better so it makes her highly de-

sirable insofar as his deep-rooted guilt feelings are concerned. Symbolic sex has been successful!

CELLULOID SENSUALISM

To placate the censors, movie makers have made diverse inroads into celluloid sensualism. On the surface, a scene is suggestive of entertainment but beneath it all, it may be interpreted as grossly sensual.

For example, when Alan Ladd indulged in violent gunplay in *Shane*, the scene may be thought of as harmless; today, it is labelled sadistic because of the fist-fights.

Les Amants, a much censored French import contained a scene in which Jean-Marc Bory and Jeanne Moreau share a bath. The way the two lovers nakedly splash together is suggestive of sensation and eroticism of the flesh; it establishes "one flesh" as a common medium. But it could even be interpreted as good humor. The censors took no chances and snipped it out of the British and American editions.

A muscular and athletic young lover, Laurent Terzieff with busty Antonello Lualdi went running in the rain; he, sans shirt and wearing

"People who are in need of love are frequently forced to seek



trousers that were soaked until they made him as naked as if he had worn none at all. She, conveniently garbed in a silken bare-shouldered dress that left little to the imagination when soaked through. This is a modified version of taking a bath together but it is a good enough illusion so escaped the censors, in *La Notte Brava*.

Gerard Philippe, a young college boy is more modest in *Le Diable au Corps* when he runs through the rain—only his head is bare, but it is enough to arouse the desires of married Micheline Presle who dries him, brings him broth and becomes a mature lover to the innocence-soon-lost boy.

The purpose of film, as an art media, is to entertain; there is fantasy and illusion in all creative artistry and motion pictures are no exception. A film portrays a mood which is deviously translated to the audience in many different ways. Curiously enough, when a moviegoer sees *Psycho* (which dealt with transvestism and stuffing of a human being), he feels shocked, happy, chuckles a bit and even gasps—and he feels the same strange exhilaration when seeing a musical such

as *42nd Street*, *The Band Wagon*, or even the more realistic drama such as *Saturday Night and Sunday Morning*. All of these films leave the moviegoer in a pleasantly happy mood—there are whoops, laughs, proper amounts of terror and anguish and also screams and chuckles.

Nearly all films such as *The Big Sleep*, *Peeping Tom*, *Ruby Gentry*, *The Vikings*, serve to satisfy wish-fulfillment desires. They create identification with the main film character and help the moviegoer ease some of his frustration. This gives him a feeling of invigoration and the overall “lift” experienced when leaving the theatre.

The big musicals of the 1930's were cleverly disguised eroticism. You may scoff at this allegation but just remember films with Constance Bennett and Joan Blondell. Costumes were superb. These were weird inventions of white lightning that highlighted silk stockings, brightened the heroine's hair, rippled over furs, silks, satins and made feminine flesh seem so smooth and soft. There was no nudity as we know it in *La Dolce Vita*, but the emotional impact was

the same. This latter named film teased the spectator by showing Nadia Gray after a striptease being covered by fur. This made the excited man in the theatre imagine a soft caress of fur against flesh; here is a visual image that is transparent to a tactile one and has both a sensuous and sensual appeal.

The change from extravagant musicals to the body has thusly been made. Note the muscular ooze of Cyd Charisse as she wriggles provocatively in *The Band Wagon*. More flagrant are the motions of Brigitte Bardot who transforms her female body into a collection of soft and harmonious curves that are soft and delightfully delicious.

Costume eroticism caters to the fetish urge—making love to inanimate objects such as shoes, silks, feminine lingerie, gloves, displacing the girl who wore such objects but still creating sensual pleasure in the fetishist. Film makers cleverly satisfy this basic urge in spectators by going all the way with *Midnight Lace* and *The Millionairess* in which some of the most fantastic and beautiful clothes are displayed.

In *42nd Street* the camera pushed its way through an arcade of milky

satisfaction with different kinds of substitutes.”



THE CINEMA

white legs and thighs. *Bitter Rice* had improved photographic style. Producer deSantis' camera movements were brilliantly erotic. The camera looked down on the girls from above, then swooped down upon them delightfully, skimmed the watery surface of the rice-field, then attacked the arch created by the sturdy legs of the Amazon heroine. The last movement tilts up in order to display her opulent bosom as it towers over the breathless audience. This is simulated intercourse.

EROTIC DIALOGUE

Remember L'il Abner? Seems innocent enough but read these lyrics:

"He was fat and unattractive
But by golly he was active!"

Or:

"He was tall and he was lanky,
But he knew his hanky-panky."

While the girls dance in skimpy bikini like "rags," the camera transforms their ugly old husbands into massive, narcissistic musclemen who are more interested in admiring their own he-men physiques

than in making love. This, too, has an obvious sensuality about virility and muscles. While the audience laughs, the girls go into lustful dances that seem anything but lustful because of the humor attached to it. But sex it is, no matter how you slice it.

Humphrey Bogart and Lauren Bacall in *The Big Sleep*, talk about delicious seduction in expressions of horse-racing. The association of ideas is so smoothly handled that it results in a talk of sex but the effect is so hilarious that it creates a feeling of cheerful self-mockery.

PERVERSIONS ON PARADE

Wish fulfillment goes deeper than making love to a fur-clad girl or enjoying a slippery smooth bath with a soft maiden. Dreams go into diverse dark alleys. Saturnalia is a heavenly nightmarish dream in which conventions are dissolved and all urges of the flesh receive gratification. These urges are many and extremely diversified!

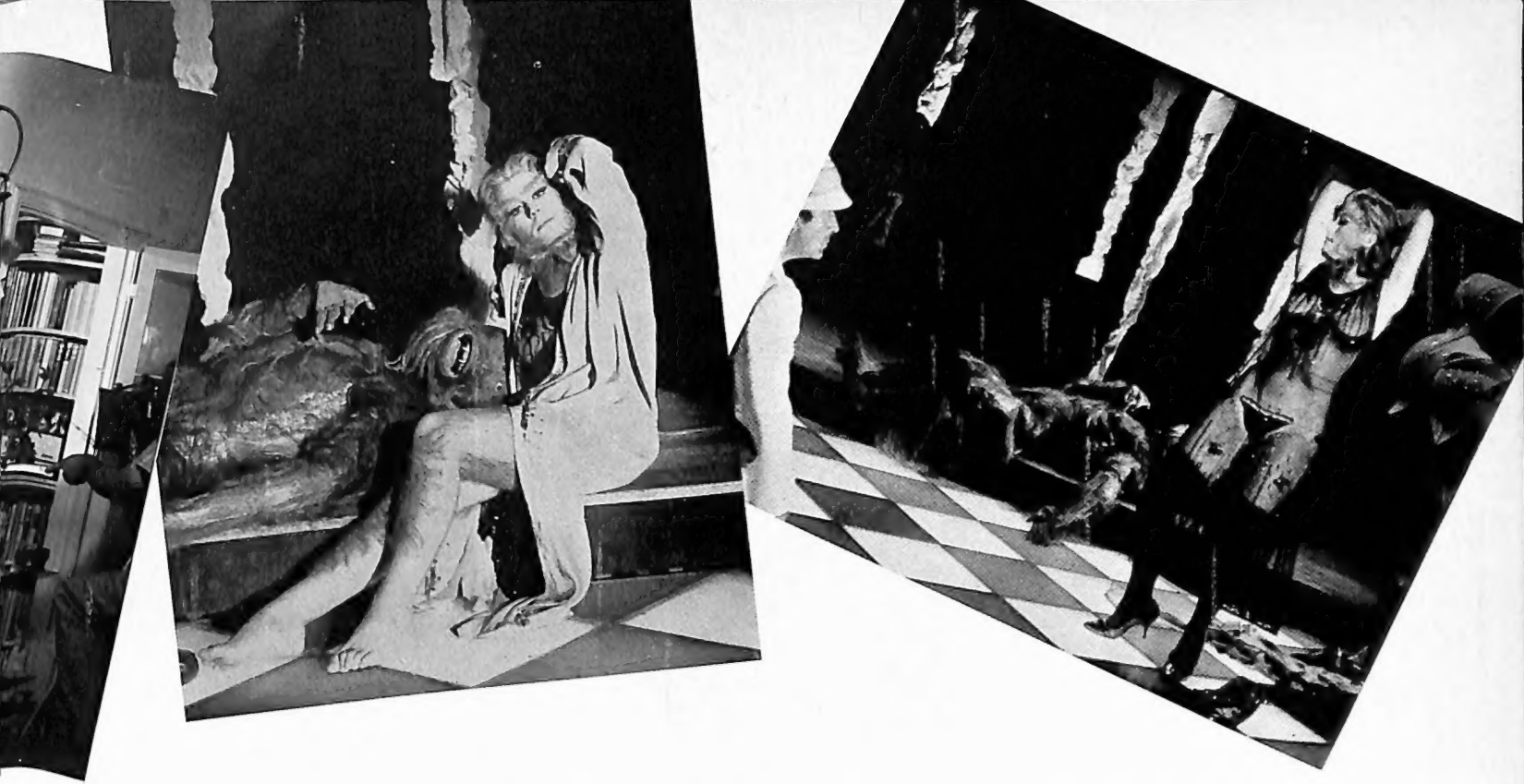
The film industry is shrewdly aware of these secret longings and has attempted (with much success)

in interpreting them on celluloid. *Tea and Sympathy* dealt with open homosexuality. While it was never consummated or even proved that the main hero was "one of the boys," it was a teasing film and created mild ripples.

The Singer Not The Song improved on the subject of homosexuality and threw in a few fetishes, to boot. Dirk Bogarde wore black leather trousers and played the role of a killer who has a strange passion for death (sadism).

Death of a Friend concerns a good looking young boy, who falls in love with a virginal type of girl. (Cupid-Psyche theme.) Interfering is another handsome youth who openly resents the presence of the girl. A slight hint is that the second one wants the girl for himself. But he really wants the boy! The final death scene is brilliantly filmed, displaying the boy in the throes of death, being hugged and held close by the other jealous youth. All the details of the love scene are here: the naked torso, the shadows, the wounded boy who has an attitude

"Saturnalia is a heavenly nightmarish dream in which all urges



of complete helplessness; the elder one who advances with the leer of a seducer. This is homosexual seduction by symbolism on celluloid.

Lesbianism or female homosexuality crops up quite frequently. *The Children's Hour* with Audrey Hepburn and Shirley MacLaine as two schoolteachers who live alone is bold about the odd relationship that may exist between them. The delicate subject is handled with finesse since it is never established whether they are lesbians or not. But the suggestion is strong enough and the film played to packed houses: both male and female!

Sadism and masochism are always popular. The old standby of having a man spank or mistreat a woman is now taking on a fresh slant. It's in reverse. We see *Samson and Delilah* in which the handsome and muscular lover is captured and then tortured by Delilah. In *All The Fine Young Cannibals*, Susan Kohner flogs Robert Wagner, naked to the waist, of course. In *Solomon and Sheba*, La Lollo horsewhips George Sanders on the

face which is mild compared to a well-muscled back but the spectators are satisfied to see the whip taking slices of flesh with each stroke.

Very vague incest undertones are suggested in such films as *The Vikings*, *The Unforgiven* or *Three Violent People* as well as *Trapeze*. The intense father-son and sibling rivalries have strong sensual motivations.

Rape is nothing new. It may be interpreted as a sado-masochistic compulsion. But it's a popular subject. *The Perils of Pauline*, *Witchcraft Through the Ages* and the whole Victorian-Griffithian epoch (which includes *Broken Blossoms*) catered to violating the female who resisted advances.

Even *Tarzan* has its savage implications—a girl lost in the jungles with an Apollo-like man in glorious bronzed near-nudity. The "poor" girl is just helpless in the clutches of a virile man such as this and she does not know what to do—except enjoy it!

At the other extreme we have

films in which a female is captured by natives who bind her to a tree and then prepare to torture her at the stake, with spears, torn to bits and whatnot. This is symbolic rape but it serves the purpose—and has just as much excitement as a clothes-ripping scene.

In the good old days, sadism was portrayed by having women cowering and screaming in convulsive horror. They were trussed up and gagged (bondage addicts love this part) while their pathetic and helpless stares begged their masters for mercy.

But today, there is finesse and more of an illusion. Shirley MacLaine, in *Artists and Models*, is tied to a chair and told to struggle free. Sadism is having a field day!

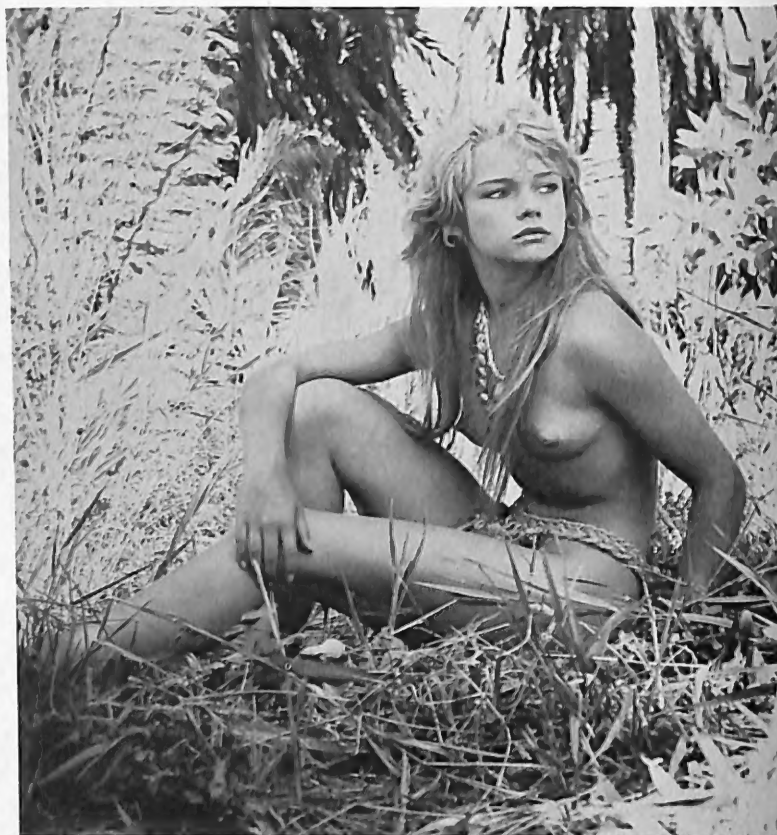
There are still other perversions which are passed off as humor. Remember Mae West in *She Done Him Wrong*? A scene shows her hiding a rivals' corpse from the cops by boldly running a comb through its hair at her dressing table. When asked about this task, she blandly

(Continued on page 47)

of the flesh are enabled to achieve gratification."

Realism has become the order of the day—with a hitherto unparalleled frankness about sex!

THE CINEMA TODAY



Sex, Nudity, Violence

TODAY'S films are not only franker, but they represent to the average moviegoer an escape from the humdrum of everyday living—including television. For it is on TV that one can still catch the films of a bygone time, when a kiss was not only still a kiss, but practically the only means of sexual expression.

"Movies have always been meant to portray realism," wrote the famous critic, Samuel Upton. "Even where the subject has been surrealistic or simply dreamlike, the films were not meant to become propagators of simple-minded chastity, as they became in Hollywood during the 1930's."

Currently, Hollywood sometimes can still be seen to be producing old-fashioned fare, like *Bedtime Story*, *Honeymoon Hotel* and *Viva Las Vegas*—where nothing really important happens at all, and where the main characters have all the depth and personality of frightened and virginal teen-agers.

However, the trend has definitely moved in the other direction—where the main characters, troubled though they may be, resemble real-life persons. *Cleopatra*, *Dr. Strangelove* and *The Balcony* are only a few of the films that are putting Hollywood back into the limelight of significant movie making.

Most of the credit for producing the kind of pictures that would lure the average American away from his TV set must go to the European film-makers. Without trying to be merely sensational, they have set the pattern for portraying the true sensations and emotions of everyday life, the passion, the violence, the tenderness and the offbeat side-play that goes on so frequently between a man and woman, which would escape the attention of the average Hollywood product.

"Left to its own devices, Hollywood was on the verge of taking all of the thrill out of sex," wrote critic Upton. "Fellini deserves a medal for preserving for the cinema the



and Perversion

by Arthur Leach

type of honesty it cannot do without."

In *La Dolce Vita* Fellini had opened a new, previously unmined field of human experience to the motion picture camera. In his autobiographical 8½, he exposed the thoughts that might very well be found inside the libido of the normal man.

Thus it can be said that if you are going to show a scene where a girl strips off her clothes, you have to show it as it actually takes place—and not make some flimsy pretense of it, as Rita Hayworth did when she sang her celebrated, "Put the Blame on Mame, Boys."

Thus also, if a man sees himself

as exercising mastery over women to the extent that his dominance is unquestioned, even when he deems it important to discipline the sexually attractive lass, words alone will not suffice. To portray this scene Fellini did not hesitate to provide his hero with a horse whip, to be wielded and cracked with resounding authority.

Up and down the line, movies began to be more plausible. Thus in the picture, *Liane, Jungle Goddess*, the producers did not demean their efforts by having their heroine, Marion Michael, appear unbelievably in a two-piece suit. Instead they permitted this beauty to appear completely nude, with only a

flimsy rope fabric around her waist.

Actual love making has not been depicted *in toto* in even the most advanced licensed films; however, movie makers are more and more exposing to audiences the frank intimacies of lovers.

Orgy scenes unblushingly reveal characters of both sexes in various stages of undress. A scene which shows a brothel frankly discloses women in various forms of apparel that would appeal to the peculiar sexual tastes of their customers. The old method of portraying a prostitute by having her scantily clad, with plenty of cleavage, has given way to the more realistic version in which she is apt to wear

THE CINEMA TODAY—SEX & NUDITY



In the German film, Our Wonderland by Night, Cora Roberts, portraying young thrill seeker, performs real strip tease.

tight-fitting corsets, with black garters and ankle bracelets.

"It would be inaccurate to say that all of this frankness in movies stems from an art-for-art's sake sentiment," said Upton. "Realism is a better way to describe what today's film-makers are seeking to achieve. Thus in certain films it has become permissible to portray lesbianism, or, male homosexuality, as the case may be—simply because such behaviorism happens to exist in real life. In the same sense, violence, pure, naked and unadorned, also comes in for frequent portrayal."

As Freud once said, "It would be a mistake to treat a human being without paying attention to those unconscious desires that impel him to action. Sexuality can no longer be regarded as shocking in its own right."

Thus the cinema today—hell-bent on serving up realism, with no holds barred—could not remain honest to its objectives by overlooking sex, nudity, violence or perversion. "Audiences for the first time are getting a clear look at what makes the world go 'round," says Upton. "By showing life with such honesty, today's films are helping people to avoid the worst form of social sickness—disillusionment."



In the French movie, The Barbarian Female, unusual mirror shot, strikingly puts over the old notion that every woman has two sides to her nature.



All the traditional gimmicks of glamour are foresaken in the Italian movie, The Pirates, showing girls stranded on a raft.

THE CINEMA TODAY—SEX & NUDITY



French sextress Mylene Demongeot, famous for her revealing portrayals.

Though the movie, Cabaret of Sex Appeal, is surrealistic, the female form is presented most realistically.





Eyeglasses, rhinestone bracelet and black lace panties create the familiar atmosphere of a normal girl about to let self go.

Scene in a 1964 bordello shows principals realistically taking respective roles for granted. Nudity couldn't be more casual.



THE CINEMA TODAY — SEX & NUDITY



Swedish film, One Summer of Happiness, first shocked audiences, but eventually it set the pattern for future romantic pictures.



The current vogue for nudity stems from a desire to present scenes in the most plausible manner possible!

In scene from the Italian film, My Friend Jeckyll, aspiring secretaries are taught to attract the boss.





Today's films are nuder, and more passionate. Highlight of the French picture, Knights of the Devil, is the orgy. Bedroom scene with Marcello Mastroiani and Claudia Cardinale livens The Handsome Antonio.



A variety of lovemaking, from the frankly ribald to the quietly innocent, is unblushingly depicted.



THE CINEMA TODAY—VIOLENCE

On the movie screen as in everyday life, those deep, dark passions will sometimes erupt with violence!



Classical study of violence is seen in two scenes from the British movie, Jack the Ripper. Atmosphere of horror is established through means of closeups showing the jeopardy hanging over the beautiful women in the film. Slowly, the fiend approaches fulfillment of his desires, and when the results are done, audiences are challenged to watch. The special effects man spares nothing.



Memorable scene from the Italian movie, Fabiola, shows the Romans burning alive naked enemy females.





Brigitte Bardot is given amazing makeup job in portraying girl with a slashed throat.



Dark makeup on faces of soldiers lends evil atmosphere to rape in French film.



No love tap is the slap received by curvy Rosanna Podesta in movie, La Red.

THE CINEMA TODAY — **VIOLENCE**



Closeup of a murder by means of ice hook achieves rather gruesome effect.

Equally horrifying is the use of gardening sheers in order to commit a slaying.



Looking up at a home-made guillotine causes beauty and audience to scream.



Incomparable Boris Karloff plays an executioner in The Tower of London.

Few ever suffered as well as Anthony Quinn in Hunchback of Notre Dame.



Desires, once regarded as taboo, are now given the fullest expression in today's films, giving audiences a new experience.



In The Eagle, Vanda Hudson plays woman who cannot resist admiring her own beauty.

Lonely and unhappy in love, Etchika Choureau compensates by kissing likeness.

NARCISSISM



VOYEURISM



In depicting a murder in the British film, Peeping Tom, the camera is used as if it were eyes of the slayer—providing audience with variety of emotions.

Movie made in 1949, Gina Lollobrigida (right) raised eyebrows with portrayal of prostitute with lesbian tendencies.





LESBIANISM

Scenes depicting the love of one woman for another have time-honored tradition in the French film industry, where such daring portrayals were introduced in the early 20s. Whereas they were merely suggestive at first, today they have become startlingly frank, usually centered upon such themes that propound the basic superiority of females over males.



THE CINEMA TODAY — PERVERSION



MASOCHISM

Many of the European film makers believe that a variety of erotic experiences should be depicted, including those in which men derive a delight in debasing themselves in the presence of a woman. The scenes here are gentle but nevertheless common examples.





By keeping the performers anonymous, The Story of O adds to the audience's participation in actions.



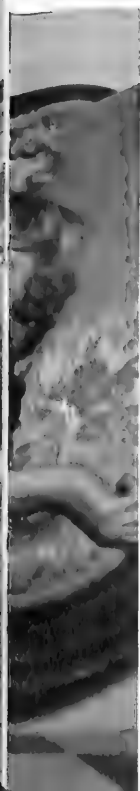
BONDAGE AND FLAGELLATION

The Story of O represents a classic in the portrayal of sadism in love. The French film, banned in the U.S., sought to explore emotional causes.



TRANSVESTISM

Wearing of women's clothes by men was spoofed by T. Curtis, J. Lemmon in Some Like It Hot.





NEW YORK

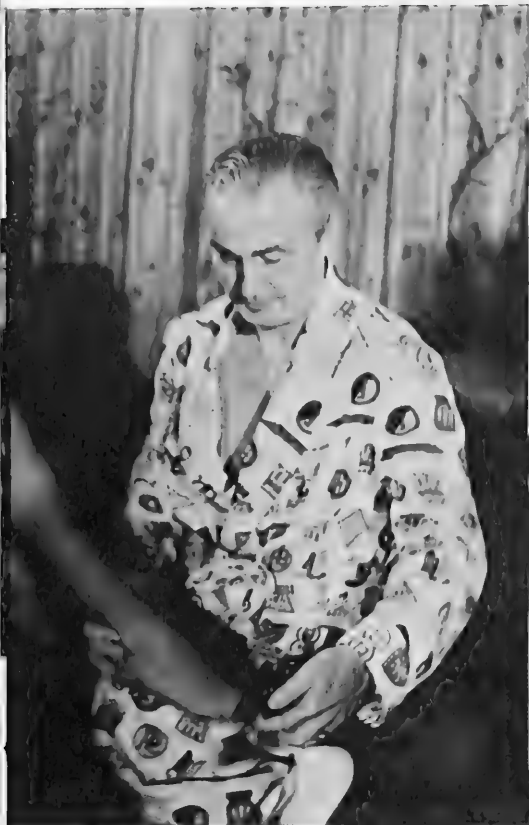
THE UNDERGROUND

IN a small untidy office overlooking Soho in London sit two men who might well be wearing smug smiles. For these two London cockneys dared to enter into competition with the big boys of British film business . . . and they have emerged grasping a celluloid fortune built on the simple showbiz rule of giving the customers what they want. The customers want X-movies.

Arnold Miller, aged 40, used to publish girlie magazines and paperbacks. He now writes the scripts, edits the films, and thinks up the ideas.

Stanley Long, 29 years old, ex-photographer, is now the technician and cameraman. Between them, these two budding Mike Todds make up Searchlight Films Ltd.

They originally made educational films but didn't make the grade. So they decided to make the kind of films the big boys didn't produce—nudies. Miller and Long had no equipment, so with hired cameras and a modest \$2,000 budget they made 'Nudist Memories.' Up to date it's brought in nearly ten times the original amount. Since then they've turned out 'Nudes of the World,' 'Take Off Your Clothes and Live,' and 'West End Jungle.' This last one not being exactly a nudie, but certainly strong X-material. It had a budget of \$28,000 and up to date has netted \$180,000 . . . and it's still earning.



SINEMA CINEMA

From “nudie movies” to avant garde films, independents, working on low budgets, are turning out hit pictures that the so-called legit producers wouldn’t dare to handle.



THE IMMORAL YOUNG

Tempestuous emotions run rampant throughout this film, due to be released later this year. It deals with the lives of ordinary young people, trying to make their way through the challenging and frequently denying environment of N. Y.

In the movie, *The Immoral Young*, the producers made every effort not to sugar coat the events, as Hollywood might have seen fit to do. Thus audiences have a chance to see life among young people in New York as it really exists. There's no hiding the incidences of lesbianism, flagellation, bondage, and plain and simple sex whenever they occur.







SATAN IN HIGH HEELS



The old notion that the Devil is really a woman, seductive, powerful and destructive, is the theme of Satan in High Heels, starring Meg Myles, a night club singer and one-time bosom queen.



*Highlighting this film are the uncontrollable emotions that resist all the restraint that the mind can summon. **Satin in High Heels** has proved not only a thrill to audiences but has won praise of critics.*



The characters in England's sensational nudist movie have no difficulty in shedding their inhibitions with their clothes.



The film deals with nine breathtaking beauties who go off in search of adventure which they find after baring themselves.



TAKE OFF YOUR CLOTHES AND LIVE

When nine amazon beauties go out in search of adventure, the British film, *Take Off Your Clothes and Live*, moves into full swing. Spectacularly filmed in color, this picture gets by virtually on nudism alone, as the girls find everything they seek in the fabulous international nudist paradise, the Isle of Levant and at the Cote D'Azur, south of France.

Emphasis of the British film is mainly on nudity, although not overlooked is the way the girls take control over matters.





THE PARTY'S OVER

When rebellious youth finds little in reality to rebel against; or when the struggle continues to be frustrating, self-destruction becomes inevitable. In the British film, *The Party's Over*, intermingled with some of the most torrid love scenes ever filmed, are shots of torment, passivity, alcoholism and suggestions of homosexuality.

Masochism, sadism and lesbianism are intertwined in film about youth in rebellion running loose in London these days.









SURFTIDE 77

The recent Hollywood sexcapade, *Surftide 77*, proved that comedy can serve as an excellent vehicle for presenting nudity, sadism, fetishism and transvestism. The story concerns a private eye who is hired by an old woman to find her niece who is about to inherit a fortune. The only way to identify the niece is through a butterfly birthmark on her left breast. After stripping many beauties, the detective finds the right girl, only to discover that the old lady who hired him is really a man who wants to kill the girl!

Comedy capers blend well with nudity and fetishism in the new movie, Surftide 77.





The film revolves around search for heiress with a butterfly mark on her left breast. Many beauties are stripped until right one is found.



*A man just cannot have too much of a good thing—even in the farce movie, *Surftide 77*. With so many nudes to inspect, hero is reduced to great suffering.*



Torrid love scene proves one of the highlights of film that depicts Hollywood stripped of all glitter.

WORLD OF FLESH

Hollywood is the biggest party town in the world, a fact that is made unmistakably clear in the free-wheeling wing ding of a film, *World of Flesh*. Girls abound, but they exist mainly as love slaves for the men who run the motion picture industry. Yet, as *World of Flesh* shows, even love slaves can have themselves a ball whenever a party breaks open. The climax of the film is a torrid blast that shows girls stripping, flirting, teasing and loving to the point where the celluloid begins to sizzle.





You see Hollywood parties as they actually take place. When the fun starts the girls begin to strip. The booze flows and the revelers cut loose madly.



"THE MAJORS" GET INTO THE ACT

The top studios are beginning to learn that birds 'n bees mean big box office!

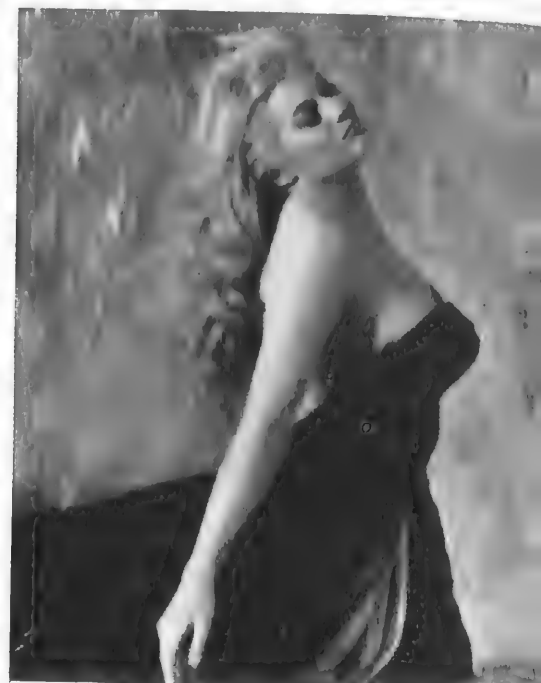
Fellini's *La Dolce Vita* represents a turning point for the major film producers of the world, for it was the first bold step to reveal human behavior as it actually exists. The

subject was the life in Rome's Via Veneto, where jaded nobility, frantic social climbers and famous film personalities join in a continual bacchanal. Everything that exists

in the life of the Via Veneto, you'll find in *La Dolce Vita*, violence, sadism, masochism, dope addiction, nudity, lesbianism, and just plain old sex.

"LA DOLCE VITA"

This film created by Fellini opened way for portraying truth about man's depravity.





In the still pictures of these scenes, censorship caused the black nylon stockings work by Sophia Loren to be retouched out by the studio artists.

The Millionairess is another movie which represents a departure from the past as far as major studios are concerned. It deals with a high-spirited, seductive beauty who also possesses considerable muscular strength, plus a personality that one could describe as "take-charge." As the heroine, Sophia Loren is outfitted in costumes that could be described as fetish. The film features some nudity and violence.

"THE MILLIONAIRESS"





"IRMA LA DOUCE"

Jam-packed in a police van, prostitutes use nudity as defiance of authority.

Characters, l. to r., are Nestor, Irma, Kiki the Cossack, Suzette Wong and Amazon Annie. Note fetish costumes worn.



COMPARED with some of the other films that the major studios have produced, *Irma La Douce* appears to be little more than a rehash of the old yarn about the prostitute with the heart of gold. However, after taking a closer look, one can see that although the film's theme is frivolous, it possesses a great deal more sophistication than one might suspect. As Moustache, the movie's narrator says, the story "is of passion, bloodshed, desire and death. Everything, in fact, that makes life worth living."

All the ingredients that have been developed by *avant garde* films are in *Irma La Douce*, although they are treated with light humor. Audiences are given healthy samplings of nudity, fetishism, enslavement and bondage, sadism and masochism, as well as a revolt against sexual monotony.

True, the censors passed this Hollywood production, but this can only be regarded as either an oversight on the part of the blue noses, or heralded as a new step forward by the powers of authority. *Irma La Douce* is an amazing movie.



Additional prostitutes, l. to r., include Carmen #1, Carmen #2, Lolita and the Zebra Twins.



"THE BALCONY"



The Balcony is a cynical film which holds that men live by their fantasies, where old-fashioned sex is really secondary.

It is amazing that major studios have gone ahead and produced both *The Balcony* and *The Ceremony*. Never has the power of a woman to enslave and dominate a man, and to wreck his governments, been more graphically demonstrated than in these two films.

The Balcony, based on the play by Jean Genet, is outspokenly a mockery of the institutions of man.

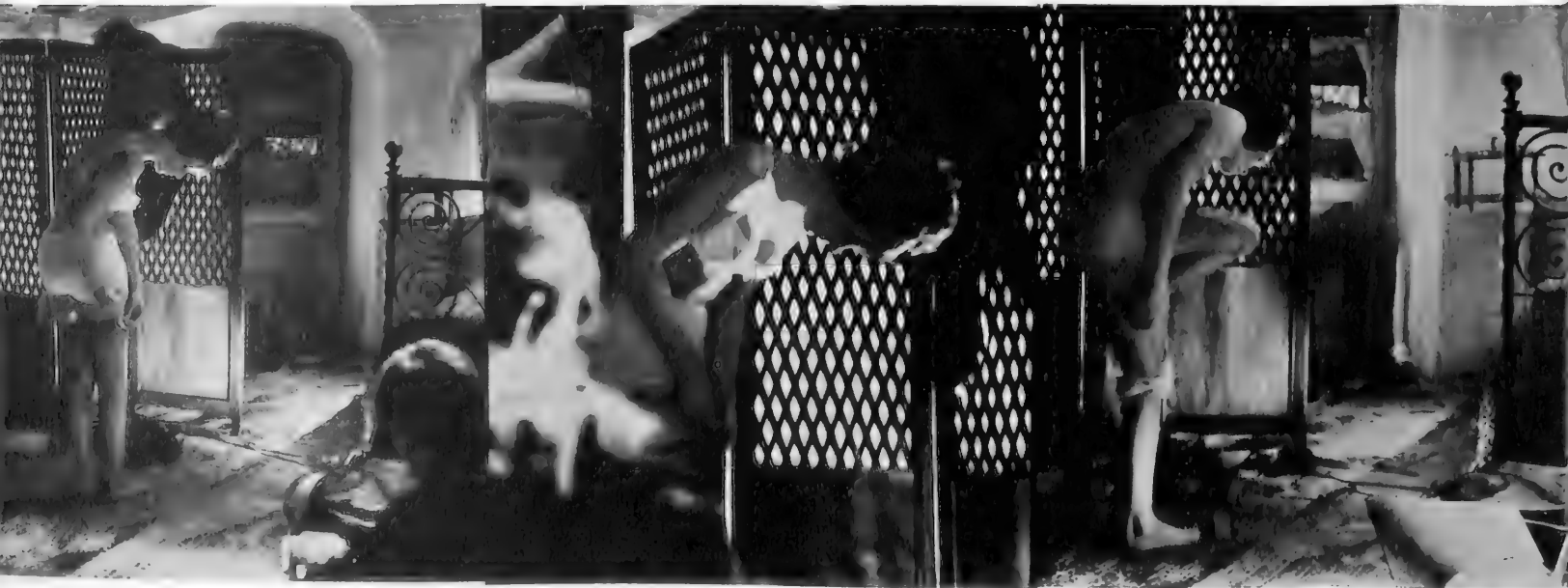
The main center of action is the house of prostitution, called the house of illusions. To this house come men from all walks of life, each to act out his fantasy—whether it be sadism, masochism, fetishism or bondage and slavery.

The Ceremony, on the other hand, displays how an innocent young girl is able to change the destiny of men, from an inexorable

course of committing violence and homosexuality by giving herself to the brother of her lover. This changes the whole pattern that originally was laid out. For the girl's true lover goes free from a prison where he had been sentenced to be executed; dying in his stead is his brother who furtively had managed to sample the young girl's charms.

"THE CEREMONY"

In The Ceremony, nude love scene is played against background of great violence.



Carlson Wade

(Continued from page 9)

replies in her sex-drenched voice, "I'm doing a job I never did before." Here is necrophilia, the erotic attraction of corpses, but disguised as humor.

BRIGITTE BARDOT

Brigitte is publicized by Roger Vadim as a sex symbol; more correctly, she has been made an erotic fetish. She portrays a wide variety of sexual mores. She may be sweet or sour, feminine or masculine, trusting or frightened. Brigitte runs through the whole gauntlet in *En Cas De Malheur* with subjects including drugs, depravity and prostitution; this latter vice has been overdone so many times it has lost its glamour unless dolled up with a few more deviations thrown in. B.B., in *The Secret Place* and *Dangerous Exile* turns the tables on perversions by having a 12-year old boy (just reaching puberty or well along the way to give it a slight push if need be) fall in love with her! Other films show her in roles of a nympho who cannot get enough from men or a frigid girl who knows what she wants but can't get it! To add to the B.B. image, the love-confused girl is frequently in the headlines because of divorce and other spicy incidents. The sex image is complete.

WHAT'S TO CENSOR?

Yes, there are Legions of Decency and other self-appointed organizations which ban pictures and thereby help boost their box office intake. But just what is to be censored and what is not to be censored? That is the question?

The famed *Carry On* series is enjoyable humor but doctors are shown examining nearly nude patients, nurses and would-be lovers. Nurses are shown extending a little more than nurse interest in patients who are bed ridden and want to make more use of their reclining positions than obtaining rest and recuperation! But under the guise of rib tickling humor, can this be sex?

What about *Spartacus* in which Tony Curtis and Laurence Olivier take a bath together? The homosexual connotation is obvious but this scene was hardly impression-

able upon censor boards.

Lolita was declared immoral and shameless even before it was seen on the screen! The theme, you may remember, centered around an older man's passion for 12 year old girls. The book was a hodge podge of surrealistic poetry and prose like writing which no one could understand except the reviewers and they were told the plot by the publishers who were told the plot by the author, Vladimir Nabokov. At least some one knew what the book was about! But its reputation preceded it and public relations rode high in the saddle. The film was a bore, incidentally and whatever eroticism prevailed it was purely in the imagination.

The Archbishop of Canterbury (*Church of England Newspaper*, 7-21-'61) called for a better understanding of films and eroticism and censorship. "Television has brought a whole new set of data for the moralist . . . Most citizens live in a visual world—bigger, more complex and more rapid. We need at this stage not dogmatism about this, but scientific enquiry." This is an encouraging step in the right direction but this advice falls on deaf ears. It's so much more fun to be dogmatic and gives a comfortable feeling of purposeful activity.

Is there any relationship between delinquency and lessening of morals and films? Is religion the answer? A frank answer is made by J. W. D. Pearce, M.D., in *Juvenile Delinquency*. He refers to other doctors who maintain "that delinquents were relatively more interested than non-delinquents in the cinema, and much more often not interested in anything at all . . . There is, however, conflict of opinion; but even definite proof that the leisure pursuits of delinquents differ from those of the non-delinquents would clarify the issue . . .

"It is frequently said that delinquency is a direct outcome of the decline in religious instruction and observance. That there has been such a serious decline is beyond doubt, but no evidence has been advanced to prove that this is a main cause of the growth in delinquency. Indeed, little attempt has been made to discover why so many people are not attracted by

religion and why so many, who as children, have had a fully religious discipline cease in later life to follow such habits and principles.

"It does seem to be true that those who have genuine religious beliefs are unlikely to be delinquent. But there are many people who outwardly are apparently quite devoutly religious but inwardly very indifferent.

"Some of the most offensive delinquents, such as blackmailers, have reputations locally as extremely pious citizens. Several homosexual prostitutes have, in the writer's clinical experience, been regular and interested church attenders. The difficulty is accurately to distinguish between a genuine religious faith which is part of the personality . . . and one which is a veneer of religion serving to hoodwink society."

Under these conditions, we can see that the cinema is not the evil influence it is often portrayed to be and that delinquency as well as sexual irregularities have their foundation in the home, not in the motion picture theatre.

A moment of departure—the famed life-size sculpture statue of *Siesta* by Sir Gerald Kelly is always running afoul of the law because it shows two naked youths wrestling. This has been declared indecent. The greatest artist creations are similarly declared erotic because of nudity or suggestive sensuality.

In commenting on this sad state of affairs, a psychiatrist declared, "Unhappily there are far too many people in this country who really do feel that they have the right to decide what others shall look at (or read or listen to). They are convinced that they alone are in a position to preserve the 'purity' of others. This of course is complete self-deception. Because their own reactions to nudity are inevitably charged with immature sexual impulses and with the inhibitions and sense of guilt that ensues, they naively imagine that it is their God-given right to protect others—children and minors especially . . . This is the basis of all such sexual hypocrisy."

BURNING WITCHES

The sacred fires of passion burn

hotly. Puritanism's battle against Eros is a strong one. There's nothing more exciting than burning a witch—especially beautiful ones. First there are some tortures, semi-nudities, suggestive rape, bondage, sado-masochism, humiliation—and the inevitable punishment at the stake.

Day of Wrath has all the elements of a religious order and dungeon together with the torture of heretics. The very costumes are sado-masochistic with long black angular garments encasing the body like a coffin! Everyone is dead from the neck down. All objects are stiff and isolated. Even lovers are garbed in black as they take idyllic walks through the forest. There is a punitive self-consciousness that separates them from the free and soft colors of Nature. Perhaps this caters to the problems of impotence and frigidity.

The impression given in such films is that two lovers yearn for one another but there is no intimate physical contact. There is even a slight suggestion that maybe it is good that the girl is a witch after all—she's got some spunk—but she's afraid to reveal it for fear of persecution. This gratifies the frigid spectator who wants to have sex but fears guilt.

PUNISHMENT FOR SEX

Those beset with guilt feelings derive a modicum of relief to see the screen heroine being punished for her very beauty which is said to be devilish-inspired. Long, spiky, spectral fingers stroke the softly curved back of a nude; demons with deformed, hairy bodies and crueling jeering faces (with obscenely protruding and quivering tongues) create a morbid eroticism. There is rape suggestivism as punishment for lascivious urges.

Tortures include iron collars, wooden frames into which fingers are fixed so they will be smashed with a mallet; spiked wooden beams screwed together over the calves and so forth. And there is also the inevitable whipping post. Witchcraft as a dramatic image is always popular when symbolically interpreted as the clash of sex vs. guilt.

Quite the other side of the picture is seen in complete expression

of the senses. *One Summer of Happiness* concerns young innocents in a prudish setting. Both make nude love to one another (although censored in countries out of Sweden) and inevitably are punished for transgression whether in the form of tragedy or misfortune. *Les Cousins* has the same theme of a young innocent who finds himself enamoured of a Parisian beau monde, but becomes himself corrupted and destroyed. The same sin-suffer-punish theme appears no matter how you dress the film. Puritanism reigns supreme.

Local films such as *The Bachelor Party* and *Kiss Me Deadly* reject Puritanism but still have a certain cynical attitude about "the flesh" and its evils.

"ALL THE WORLD'S A STAGE"

Ecstasy as portrayed by means of pleasure, as well as love or death interwoven with the elements of pleasure creates the ultimate in films. At the conclusion of *Duel in the Sun*, half-breed Jennifer Jones seeks revenge on her lover who is also a killer who is in hiding in the desert. This lover-killing is an excellent character because he is rich, good looking, seduced her, refuses to marry her, kills her fiancé (who is rather fatherly, representing the paternal-image) and then shoots his own brother when he tried to protect the girl. This rollicking combination of all emotional conflicts reaches its climax in the end of the film.

At the very end, we see both Jennifer Jones and her multi-faceted lover played by Gregory Peck, confronting one another. They wound each other mortally and both are confronted by death. Peck, all of a sudden, realizes that he loves this girl (who has shot him) and calls out to her. She crawls through the dust and the two are united in death. He, of course, dies before her so the audience wonders whether she will survive—the audience would much rather that she join him in the hereafter so they can be together... and also so that she won't be free to fool around and have a good time at the expense of his death.

La Ronde features a succession of incidents that is not necessarily just "a round" but represents the

seven ages of love. Each participant in sexuality is older, more experienced, more confused and more preoccupied with memories than his predecessor. This is a clever show-within-a-show theme that was quite successful.

The film had prostitutes, sex with derelicts, seduction of innocent maids and in a later episode, the same maid initiates her young master who is burning with desire on a hot afternoon in his home. Afterwards, he becomes so "mature" that he seeks the love of a married woman; in a well done interlocked sequence, the cuckolded husband brags to his wife about the women he had before their marriage—and the wife remembers the boy she had initiated so both do have something in common. No one knows their secret except the spectators who delight in their peeping tomism.

The last episode has the theme of memory, regret, illusion and complete disappointment. At the very end, *la ronde* of lust, deception, nostalgia is back where it started. There has really been no love even though there have been gay dances, seductions, poetry, and clandestine affairs.

All characters share one thing in common—they are obsessed with time or duty and obligation. It means that no matter what happens, they must return to the social world and the life outside. They must face reality. Perhaps this creates strong identification with the spectator who is beset with the same pressures. He, too, must strut about in the bedroom, in or out of the bed, in or out of the lover's arms and when it is over, return to the outside world. But who can blame him for wanting to dream for just a little while?

Few lives end with complete happiness; speaking realistically, the most we can hope for is to be able to reflect upon a life that had a measure of usefulness and happiness. We have received our share and for that we must be grateful. Films often stretch this point and show that lives *can* reach a happy ending. And, since art provides a media of escape from the rigors of real life, the cinema is justified in going one step further.

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HORROR FILMS

Few films have penetrated so deeply into the imagination as these masterpieces of terror.

King of bogey men is Boris Karloff, who caused nightmares as Frankenstein monster (r.) and as body-snatching scientist.







In scene from Frankenstein Meets the Wolfman, Lon Chaney and Bela Lugosi exchange their brains.



As Dracula, Bela Lugosi tries to restore a monster.

WITHOUT mention of the great films of horror, no discussion of the movies would be complete. These pictures still manage to fascinate, no matter how corny they may seem to today's audience. This is largely due to the great performances of such actors as Lon Chaney Jr., Boris Karloff, Bela Lugosi and Glenn Stange. Yet, the fascination of horror films must also lie in the fact that they so frequently reflect what goes on in the subconscious of our minds.



Lon Chaney, another great chiller, gets strangled as wolf man (opp. page, below), returns compliments to "Dr." Karloff.



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Rita Hayworth became No. 1 U.S. love goddess in 1940s.





Few had impact on American audiences as Jean Harlow in 30s.

Probably the most durable sex symbol; actress Yvonne DeCarlo.



*Hedy Lamarr, l.,
gained fame with
nude scenes in
Ecstasy, while
Mae West became
a hit, displaying
brassy charms.*



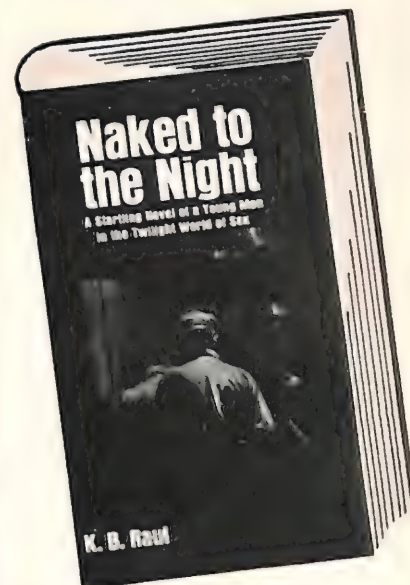


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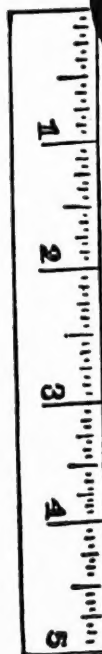
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